One hundred and sixty-second Season of Musical Events

Handel & Haydn Society

Thomas Dunn, Music Director

Symphony Hall / Friday, December 17 & Sunday, December 19, 1976 at 8 p.m.

The Chorus and Orchestra of the Society
Thomas Dunn, Conductor

George Frideric Handel

Messiah (as reconstructed by Alfred Mann)

Part the First [God's Plan to Redeem Mankind]

Sinfony
[The Promise]
Pifa
[The Realization]

Intermission

Part the Second [The Redemption]

[The Suffering]
[His Victory]
[The Spread of the Good News]
[Man's Defeat in Opposing It]

Intermission

Part the Third [Thanksgiving for the Defeat of Death]

Soprano: Diana Hoagland and Barbara Wallace, soloists
Kay Dunlap, Rosalie Griesse, Betty Landesman, Kay Nicholson

Alto: Pamela Gore, soloist
Gretchen Frauenberger, Janet Manoogian, Linda Mc Intosh, William Thorpe

Tenor: George Livings, soloist
Stephen Michael Calmes, Richard Houston, John Howe, Robert Seraphin

Bass: David Evitts, soloist
George Geyer, Peter Gibson, Frederick Imbimbo, Walter Norden

The complete text may be found in the souvenir booklet on sale in the lobby

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Thomas Dunn was born in Aberdeen, South Dakota, and reared in Baltimore, where his virtuosity as a keyboard player was demonstrated at an early age. He was educated at Johns Hopkins University, the Peabody Conservatory of Music, and Harvard. As a Fulbright Scholar at the Royal Conservatory in Amsterdam, he became the first American to receive the Netherlands' highest award in music, the Diploma in Orchestral Conducting. As conductor of the New York Festival Orchestra and Chorus he attracted national recognition and critical acclaim for his originality in program-making, informed musicianship, and high standards of performance. A scholar and acknowledged authority on performance practices of the Baroque, he is Editor-in-Chief of E. C. Schirmer Music Company, has held faculty appointments at several colleges and universities, and is in demand as a guest lecturer and conductor at festivals, colleges and organizations throughout the country. He is presently Visiting Professor of Conducting and Director of Choral Activities at Ithaca College, New York. This, the 162nd Season of Musical Events, marks Mr. Dunn's tenth year as Music Director and Conductor of the Handel & Haydn Society.

Diana Hoagland, soprano, received her master's degree in music from the Cleveland Institute of Music. She has studied voice with George Vassos and Marie Kraft, opera repertoire with Anthony Addison, and has done private post-graduate study with Hans Heinz of the Julliard School. Ms. Hoagland made her debut at Carnegie Hall in 1969 singing 'Carmina Burana', with the American Symphony Orchestra under Leopold Stokowski, and in the same year won the Southeastern semi-finals of the Metropolitan Opera Competition. She has done several premiere concerts for the Fromm Foundation, including 'The Same Day Dawns' by Nicola Lefranu,'Lily' by Leon Kirchner, and 'When the Lilac Blooms' by Roger Sessions.

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Barbara Wallace, soprano. A native of Massachusetts, Ms. Wallace has performed with every important musical organization in and around New England, as well as with the New York Festival Orchestra, and the Portland, Rhode Island, and Detroit Symphonies. She will portray Eve in the world premiere of Daniel Pinkham's newest opera 'Garden Party', which the Handel & Haydn Society will present on March 25, 1977. Ms. Wallace is a member of the voice faculty of the New England Conservatory of Music, her alma mater. She is currently soprano soloist at King's Chapel in Boston. The parents of five children, Barbara and her husband Charles own and operate the historic Fitzwilliam Inn in Fitzwilliam, New Hampshire.

Pamela Gore, a graduate of Swarthmore College and the New England Conservatory of Music, has become well-known in the Boston area for performances of opera, oratorio and recital literature. As contralto soloist, she has appeared with all of the major performing organizations in New England and has given frequent recitals at the Gardner Museum, on WGBH-FM Radio, and recently, on the BBC. This fall Ms. Gore appeared as Larina in 'Eugene Onegin' in the Boston Symphony performances at Symphony Hall and in New York at Carnegie Hall. She was a member of the American Opera Center at the Julliard School. Ms. Gore's operatic performances in Boston include the Foreign Singer in 'Postcard from Morocco' (New England premiere with the Handel & Haydn Society), Lady Jane in 'Patience', Baba the Turk in 'The Rake's Progress', Mistress Page in Salieri's 'Falstaff', and Third Lady in 'Transformations' (East Coast premiere with the Handel & Haydn Society).

George Livings, tenor, has appeared as soloist with the New York Oratorio Society, Boston's Handel & Haydn Society, the New York Philharmonic, Rhode Island Philharmonic and Westchester Chamber Orchestra. He has interpreted the oratorios and works of Handel, Verdi, Mozart, Mendelssohn, Schubert and Dubois and is noted for his warm and affecting interpretations in the operas of Puccini, Verdi, Rossini, Bellini, and Donizetti. A native of Dallas, Mr. Livings earned a B.S. degree in sociology from Austin College in Sherman, Texas, where he was a member of the school's A Capella Choir. While studying with Texas vocal coach Bruce Lunkley, he won three vocal competitions in the Southwest. Mr. Livings won a full scholarship to New York's Julliard School and pursued his vocal studies with the esteemed Hans Heinz.

David Evitts, baritone, is a graduate of the New England Conservatory of Music and a winner of the Metropolitan Opera Auditions. He has performed with major orchestras in Boston, Buffalo, Detroit and Los Angeles with Seiji Ozawa, Leonard Bernstein, Michael Tilson Thomas and Neville Marriner. Following appearances with the Opera Company of Boston, Philadelphia Grand Opera, and Opera New England, Mr. Evitts was invited to record Donizetti's 'Il Campanello' with Radio France in Paris. While in France he coached with Pierre Bernac. Mr. Evitts has also recorded 'Oedipus Rex' with the Boston Symphony under Leonard Bernstein for Columbia Records. He was recently heard in the New York premiere of Dvorak's cantata 'The American Flag' at Carnegie Hall.

About the Society

The Handel & Haydn Society is the oldest musical institution in the United States presenting public concerts. From its first concert on Christmas Day 1815, it has been dedicated to the performance, scholarship and enjoyment of a wide range of musical composition. In the intervening 161 seasons, the Society has established a considerable reputation for its emphasis and achievement in the presentation of new, little-known and seldom performed works, as well as for its revitalizing presentation of the masterpieces. One of the Society's greatest assets is a certain perspective regarding musical performance which its experience and history afford.

The Handel & Haydn repertoire includes commissions and many American premieres and first performances for Boston. In the current season the Society will present the world premiere of a work commissioned from Daniel Pinkham.

Concert programs are designed to include a wide variety of works which might not otherwise be presented in the new England area. The performances emphasize the recreation of the composer's intentions as far as is possible. While best known for the performance of choral music, the Society's recent programs have included orchestral, operatic, and vocal works, at times involving elements of puppetry, dance, and the visual arts. It is this attention to programming which makes Handel & Haydn one of the most interesting of the musical forces in Boston.

The Handel & Haydn Society Chorus is recognized nationally for its distinguished accomplishments and often appears by invitation at public and private affairs. Most recently, the chorus was invited to sing a specially commissioned work for Her Majesty Queen Elizabeth II on the occasion of her bicentennial visit to the City of Boston.

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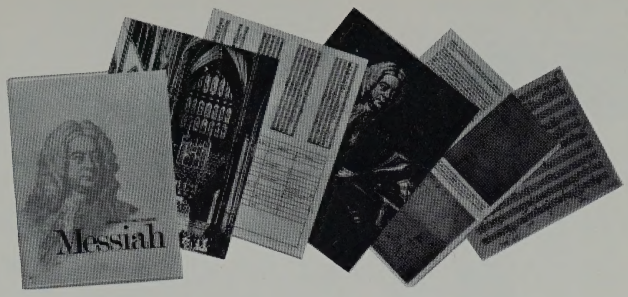
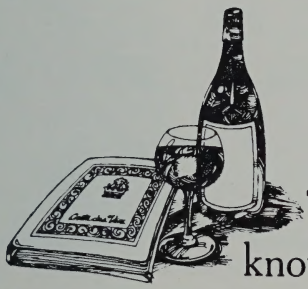


The Handel & Haydn Society is pleased to announce the second in its Notebook Series, Handel's *Messiah,* a 48 page, fully illustrated, informative souvenir book on the composer and his most famous work. Included are the complete libretto, notes on the work in Handel's time by musicologist Joseph Dyer, an article outlining its 150-year history with the Handel & Haydn Society by George E. Geyer, notes on its performances today by Thomas Dunn, as well as full-score reproductions of the music to the alternate versions of movements and 28 illustrations! Copies of *Messiah* are available for $2.50 in the lobbies before the concert and during the intermissions this evening. Additional copies for gifts or reference may also be ordered from the Society's offices (Suite 410 · 25 Huntington Ave. Boston 02116) for $2.50 plus .25 for postage.



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Handel & Haydn Society Season continues...

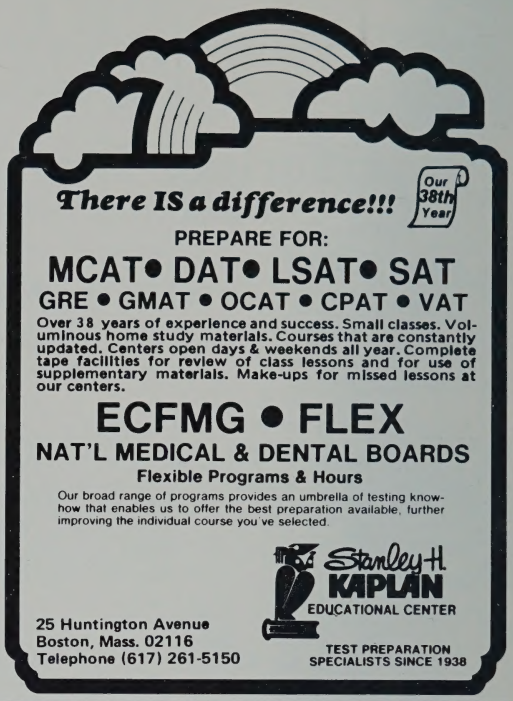
Friday, February 11

Mass in E Minor/Bruckner
for chorus & winds
Gioco Filharmonico/Haydn
orchestra & dancers
Près du Bal/Sauguet
woman at the dance

Friday, March 25

Motets pour un Temps de Pénitence/Poulenc
The Blessed Virgin's Expostulation/Purcell
Garden Party/Pinkham
World premiere

Both concerts are at Jordan Hall at 8:30. February-March Series tickets $5 $10 $15 or individual seats at $3 $6 $8.50 available now. Call (617) 266-3605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In common with almost all other performing organizations, the Handel & Haydn Society is faced with the problem of costs that exceed income at a rate that cannot be equalled by any general increase in ticket prices.

Gifts to the Society for the purpose of increasing its capital funds and for meeting current expenses are needed in order to continue our work. Such gifts qualify for tax deductions to the full extent provided under the Internal Revenue Code.

Individuals who make financial contributions to the Society are entitled to become Members of the Corporation of the Handel & Haydn Society. Members are the Society's most important source of private contributions and support.

Members of the Society have the privilege of attending the annual meeting of the Corporation, electing its Board of Governors, and voting in its affairs. Members receive advance notice of concerts, have the privilege of ordering tickets before they are offered to the general public, are given seating priority, and are kept informed of activities through the Society Newsletter. In addition, they are invited to attend dress rehearsals and social functions sponsored by the Society, where they have the opportunity to become better acquainted with the Music Director, members of the chorus and orchestra, guest artists, and fellow Members of the Society.

Interested individuals may become Members of the Handel & Haydn Society by making a minimum annual contribution of $15. If you would like to sponsor a membership for another individual (Memberships make wonderful gifts!), please indicate your name and address as well in the application form.

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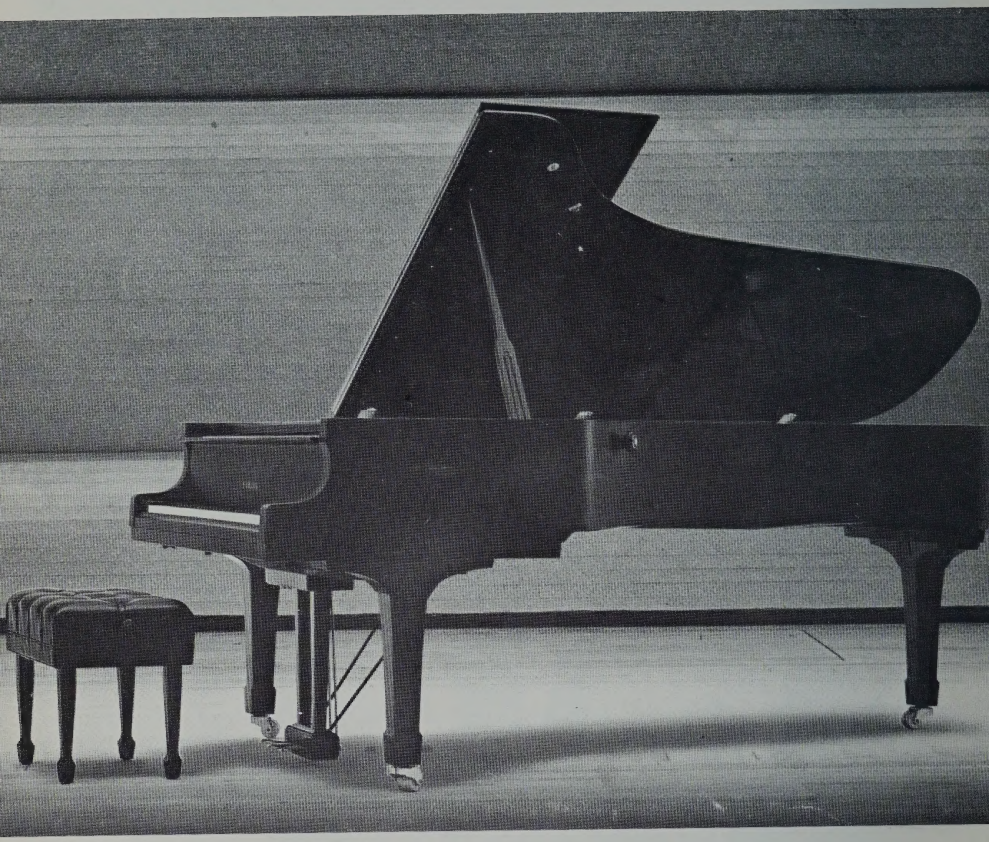

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